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TRIUMPH OF GALATEA

DOMENICHINO, Painter.

C. H. SCHULER, Engraver.

DOMENICO ZAMPIERI, better known by the name of Domenichino, ranks among the most illustrious of the old Bolognese painters, and has always been considered the most distinguished pupil of the school of the Caracci, where he had Guido and Albano for fellow-students. Domenichino's picture 'The Communion of St. Jerome,' painted for the principal altar of St. Girolamo della Carita, but now in the Vatican, is regarded as the finest painting in Rome after Raffaele's 'Transfiguration.' Its celebrity caused it to be one of the first objects of spoliation when the French invaded Italy; it was carried away and placed in the Louvre, but restored after peace was proclaimed throughout Europe.

Domenichino painted comparatively few subjects like that engraved here; his pictures are chiefly from sacred or ecclesiastical history. Of those illustrating fabulous incidents from Greek and Roman writers may be pointed out as of high reputation his 'Chase of Diana,' in the Borghese Palace, and his 'Death of Adonis bewailed by Venus,' in the Durazzo Gallery. Scarcely, if at all, less meritorious than these is 'The Triumph of Galatea,' which was formerly in the famous Aguado collection, in Paris: we can find no record of its date or previous history, but the grace and beauty of the composition testify to

its being the work of a great master. Seated in a huge shell, which serves for a chariot, and is borne on the backs of dolphins, is the sea-nymph, daughter of Nereus and Doris, who is reported to have rejected the overtures of the Cyclops Polyphemus for those of the Sicilian shepherd Acis; the result of which was that the fortunate lover had his head broken by the Cyclops, who threw a piece of rock at him. Galatea, however, as we see her here, is not mourning the loss of Acis, but is riding proudly and joyously on the ocean, surrounded by mermaids and winged Cupids, and heralded by a merman blowing a conch.

A remarkable feature in many of the pictures by Domenichino is the elegant manner in which he introduces the accessories of the subject, such as the little angels, or cherubs, or cupids, whichever they may be, and also the beauty of their features. Note, too, the easy way in which some of these winged playthings are holding up the mass of drapery, so as to form a canopy for the nymph, while another little fellow, astride on the head of a dolphin, is urging it onwards by pricking it with an arrow. The scene is expressively joyous, and full of life and freshness. In the background is a presumed view of Sicily, the abode of the Cyclops, with Ætna pouring out a flame of fire.

THE LENOIR COLLECTION AT THE LOUVRE.



THE first, the chief, and the most important among either the historical or artistic sights of Paris, is undoubtedly the Louvre. But, unfortunately for the antiquarian or the lover of history, Art has entirely stifled the reminiscences of the past. The grand old historical palace has become emphatically a gallery and nothing more. The most ardent devotee of historic association can find no vestige of Queen Jeanne of Bourbon or of the oldest part of the Louvre in the cold, clean, formal Salle des Caryatides. In the often-reconstructed front, what boots it to point out the window from which Charles IX. fired on the Huguenots, when reason and the guide-books alike tell us that both the interior and the exterior of that part of the palace have been changed time and time again? In the Salle des Sept Cheminées the ghost of the murdered Henri IV. finds no place. It is indeed said that he died there, but pictures and alterations have divested the spot of all shadow of association. The Galerie d'Apollon does indeed look like the banquet-hall of kings, but stern statistics inform us that the present grand hall was indeed built in 1661, but was left unfinished, and that it has never served for anything but for the exhibition of pictures, and that it owes its present splendour wholly and solely to the present century. The Louvre has become in fact the great Art-treasury of the age. Other galleries remain *in statu quo*, but the passing years bring rich additions to the marvels of this grand repository of Art-treasures. Many of these additions come from the munificence or the ostentation of private individuals. The Collection Lacaze and the Collection Sauvageot have long been known to the visitors to the Louvre. Another one has, within the last few months, found a place in the dismantled Musée des Souverains, in the shape of the Collection Lenoir, which is wholly made up of snuff-boxes, *bonbonnières*, jewellery, miniatures, etc., comprising in all some three hundred and eighty objects. The history of the bequest is rather a singular one. M. and Mme. Lenoir belonged to the *bourgeois* class of Paris. The husband amassed a large fortune by keeping a *café* (some say the Café Foy on the Boulevard des Capucines, others the Café Régence in the Palais Royal), and, the pair being childless, the widow made a will bequeathing all her Art-treasures to the Louvre. She died on the 4th of March, 1874. The clause in the will relating to this bequest runs as follows: "I give and bequeath to the state, for the Musée du Louvre, my collection of snuff-boxes, my

antique enamels, miniatures, ivory earrings, jewellery, and lacquered objects, according to the indications of an expert, leaving to the Museum the care of placing these objects of Art, which are to remain in the cases that they now occupy, and which I also bequeath to the Louvre, without being divided, in one of the galleries of the Louvre, with these words for superscription: 'The gift of M. and Mme. Philippe Lenoir.' If the Musée du Louvre refuses to accept these conditions, which are imposed upon me by the memory of my husband and for my own satisfaction, they shall be considered null and void, and the legacy to the Musée du Louvre shall be maintained, my principal desire being that my collection should belong to it, and that it should have no other destination."

We quote this sensible and judicious passage at full length, in order to contradict the report, which was current after the death of Mme. Lenoir, to the effect that she had attached to her bequest the absurd condition that the equestrian statue of her husband should be placed in the centre of the room in which the collection was to be deposited. To the honour of the Ministry of the Fine Arts be it said, that the very simple request which the testatrix really did make was duly complied with. A plate of white porcelain, let into the front of each case, bears the inscription so modestly suggested in the will.

The snuff-boxes, with the miniatures, constitute the most important part of the legacy. On the tiny caskets aforesaid the goldsmiths of the eighteenth century have lavished all their skill and art. In many instances a celebrated worker has not disdained with the little *chef-d'œuvre* to inscribe his name. And where the name is lacking, particular signs still exist to guide all researches as to the date of the work. These signs are the ancient trade-marks of the jewellers of Paris. Experts in these matters are learned in the different marks in use by different artists, and those that signalise the work of particular epochs.

The Lenoir collection has been arranged in five divisions, the first comprising the objects in *pietra dura*, mosaic, or inlaid work; the second, those in gold, gold and enamel, and cameos; the third, the enamelled snuff-boxes; the fourth, those set with paintings; and the fifth, the miscellaneous objects, such as ivory earrings, *bonbonnières*, etc.

One of the most gorgeous objects in the first case is a snuff-box composed of ten *plaques* of Oriental agate, of a semi-transparent white, lined with rose-pink. The cover is adorned with a group of

fruits on precious stones in high-relief, these fruits comprising a pineapple, a pear, a quince, plums, cherries, strawberries and strawberry-blossoms, &c. The stones of which they are composed are specimens of those found in the mines of Siberia. The mountings are of gold of three shades, richly wrought. Four fine diamonds mark the centres of the bordering; and flowers and foliage, in small rubies and diamonds, meet and mingle with the ornaments of the mounting. This specimen formerly belonged to M. Lablache.

A snuff-box, in rock-crystal, with mountings of wrought gold, bears upon its cover an enamelled miniature portrait of Madame de Montespan. Part of the mounting is modern. The portrait is a repetition of one now in the collection of drawings and enamels of the Louvre. It represents the marquise with her sunny tresses falling in curls almost to her rounded shoulders, which are fully displayed by her red dress adorned with lace and gold embroideries.

A snuff-box of gold, engraved on each of its sides, is adorned on the lid with an allegorical composition in enamel, bearing reference to the coronation of Joseph II. (Emperor of Germany and son of Maria Theresa), in 1765. Glory is placing the crown on the head of the young prince, while two figures representing Hungary and Bohemia kneel to present to him the insignia of empire. The clasp of the box is in diamonds. On the sides are figured in bas-relief the Empire protecting Science, Art, Commerce and Religion, and the imperial escutcheon, supported by Strength and Prudence. An interesting historical memorial, as well as a good specimen of the work of the second half of the eighteenth century. The young emperor has furnished the subject for the decoration of more than one of these costly baubles. We find, on a snuff-box of tortoise-shell, his half-length miniature portrait, representing him in a white uniform braided with orange. He is depicted as a pale, slender youth, with a peculiarly long and rather melancholy face. He wears the order of the Golden Fleece, and the grand cordon of another order. In the collection of miniatures we find him again, this time in a portrait painted by Billy, in 1775, at Paris, probably during the visit which he made to his sister, the unfortunate Marie Antoinette. He looks older and graver. The extreme length of face is still a prominent characteristic, showing that it was not a defect in the art of the painter, but a real personal peculiarity.

A very peculiarly formed snuff-box is in the shape of a sarcophagus. It is of gold, ornamented with a small, finely-painted miniature under crystal, representing Cosmo III., Duke of Tuscany, the son of Ferdinand II., a fair, boyish-looking youth, with long, light hair falling on his shoulders. Brilliant enamels of half-length female figures, representing the series of the Sibyls by Claude Vignon, further decorate the little casket. The work is that of the seventeenth century. The gold is of three shades. A picture by Coypel, now at the Château de Meudon, is reproduced in enamel on the lid of another box. It represents Hercules rescuing Alceste. The box is circular; it is enamelled with two colours, one a delicate and very brilliant green, the other a fine pearl-grey veined with white. The date of the workmanship is 1754. From the *atelier* of J. Moynat, of the same epoch, there is a snuff-box of chased gold, decorated with transparent blue enamel, and flowers painted on white enamel. On the cover is represented a basket, placed on a table of marble and filled with roses. Branches of flowers surround the sides, painted in their natural tints upon a ground shaded with brown and pale-blue. The boxes enriched with miniatures are, of course, the most interesting. One, from the *atelier* of Blerzy (1781), is of gold chased and enamelled, and set with opals. It is decorated with the miniature of an unknown beauty in a sort of fancy costume. On her slightly-powdered hair is placed a wreath of roses, over which again is thrown a semi-transparent white veil. The face is very lovely, and is that of a very young girl, the eyes dark, the features delicate and aristocratic.

A snuff-box of enamelled gold, decorated with five rows of fine pearls, bears on its cover the miniature of Louis XVI. This miniature is signed Augustin. The enamel is of opaque blue. Beneath is a little bas-relief in ivory under crystal, representing a ruin, shepherds, trees, &c. This specimen is from the Soret collection. The date is 1785. Another box, also of gold and blue enamel, is adorned with a fine miniature of Marie Antoinette by Sicardi. It is of Genevan workmanship of the last half of the eighteenth century. The miniature is a small oval. The queen is represented in a simple white dress, the drapery of which is drawn in a sort of large bow-knot in front of the bust. Pearls decorate her breast,

her ears, and the masses of her powdered hair. Near the right shoulder is the signature of the artist. A framework of minute leaves, worked in white enamel, surrounds the miniature.

A peculiar and interesting historical souvenir is a box of dark tortoise-shell, bearing on its cover of chased gold the portrait of Louis XVI. The dark hue of the shell is intensified by a lining of black enamel. The miniature is surrounded by a band of black enamel and by a gold bordering, on which is the inscription "He would still reign had he known how to punish" (*S'il avait su punir, il régnerait encore*), and the date, 1801. The unfortunate king is represented in full regal array. He wears a red coat embroidered with gold, a lace cravat, and the orders of the Saint-Esprit, the Toison d'Or, and of Saint-Louis. The purple mantle of royalty, spotted with gold fleur-de-lis, is thrown over one shoulder. The gold lid of the box is further adorned with fleur-de-lis, and palms in black enamel. Another shell snuff-box framed in gold is decorated with the miniature of Madame Elisabeth, the sister of Louis XVI. This unfortunate princess is represented in the bloom of youth and in the character of a vestal virgin. She stands near an altar on which burns a flame, and holds in her hands a dove. The draperies are white, and a white veil is thrown over her head. This miniature is signed Augustin.

Several of the boxes are enriched with portraits on enamel by Petitot. One, of chased gold and transparent blue enamel, bears on its cover the portrait of an unknown gentleman by that celebrated artist. Another of shell, mounted and lined with gold, is adorned with the miniature of the renowned Mdle. de Montpensier, La-Grande Mademoiselle, the cousin of Louis XIV., and daughter of Gaston, Duke of Orleans. This royal amazon is painted in more feminine style than her portraits usually display. The miniature is a three-quarter length; she wears a dress decorated with a border of goldsmith's work, and pearls in her ears and around the knot of her coiffure. Another Petitot represents the Grand Dauphin, the son of Louis XIV. He wears an immense blond peruke, a lace cravat, and a cuirass crossed by a red ribbon and the order of the Saint-Esprit. His face is full and heavy-looking, recalling the features of his mother Marie Thérèse. The portrait is set in a frame of two enamelled fillets, one green, the other blue. The box is of tortoise-shell, mounted and lined with gold. Another box of tortoise-shell is decorated with the portrait of the Duchesse de Roquelaure (Charlotte Marie de Dillon de Laude), also by Petitot. She is blond and blue-eyed, and wears a greyish-yellow *décolleté* dress with a necklace of pearls and earrings of sapphires.

There are several snuff-boxes set with miniatures of the Emperor Napoleon I. Two of these are by Augustin. One represents the emperor in the uniform of the Chasseurs de la Garde, that is to say, in the green uniform which has become so familiar to our eyes in his numerous portraits. The other represents him in his coronation robes, the gold laurel-wreath and regal mantle of the great portrait by David. Another box is set with two miniatures, that of Napoleon and one of the Empress Josephine. They are painted in enamel by Soiron. The emperor wears the uniform of a general, while the empress is in full imperial array—a diadem of gold, a white dress embroidered with gold, and a mantle lined with ermine. The two enamels, which are of an oval form, are set in a double frame of chased gold.

The collection of miniatures is not very extensive, but it includes some fine Petitots, notably a portrait of Queen Christina of Sweden, and one of the Great Condé. There is also a good likeness of Louis XVIII., by Augustin. One of the most interesting of the historical miniatures is a portrait of the Princess de Lamballe, by Bornet. The ill-fated beauty is depicted in a white dress with a wide violet sash, her hair massed in an immense crop and slightly powdered. Her delicate aristocratic features, the aquiline nose, dark, sparkling eyes, and small mouth, and the peculiar type of her loveliness, are admirably represented. It is sad to think of that lovely aristocratic head borne aloft on the pike of a yelling rioter.

One of the most beautiful miniatures in the collection is by Isabey, and is the solitary specimen of his art to be found therein. It is the portrait of a young girl seated, with a landscape in the background. She wears a white dress, of the fashion of the beginning of the present century. Her beautifully-moulded arms are bare. Her sweet, childlike face, her pretty head, all sunned over with pale golden curls, are turned towards the spectator. The execution is exquisite.

LUCY H. HOOPER.